

Rhetoric Effects of Vocative Particle (Yaa) [O] in Al-Mutanabbis' Poetry: A Stylistic Study

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Abstract--- *The study presents the linguistic issue about the emergence of vocative particle (yaa) and its rhetoric effects in Al-Mutanabbis' poetry. The study indicates a perspective on grammatical structure towards this phenomenon and afterward its implications that are identified with the context in which it is introduced, realizing that rhetoric neither originates from a solitary sentence, extricated from the content where it shows up nor the outside impacts encompassing it. There are additionally numerous patterns of vocative particle (yaa) [O] that showed up in Al-Mutanabbis' poetry, these patterns are: the caller of proper or singular noun, the caller of intended noun and the caller of unintended noun. Examining this phenomenon doesn't intend to advocate it, yet as it is a feature that is deserving to be studied. Beside, its normal uses, this study aims to show how the vocative particle (yaa) [O] is used for the rhetoric purposes in Al-Mutanabbis' poetry. However, the study is going to follow certain notions taken from scholars such as Larson (2014) and Hill (2017) as its model.*

Keywords--- *Vocative Particles in Arabic, The Model of Larson (2014) and Hill (2017), Al-Mutanabbis' Poetry.*

I. INTRODUCTION

The field of semantics including vocative case is often indicating the grammatical constructional methods, their forms and their various purposes. We find the style of a vocative case as the most important of these methods, and its importance is represented in its role through this case and also the purposes that enrich it and that we find it multiple. Thus, Vocatives can be defined as noun phrases that refer to the addressee, while Daniel and Spencer (2009:626) define vocatives as forms "used for calling out and attracting or maintaining the addressee's attention." These functions, according to Alkuwaihes (2017:21), Slocum (2016:31) and Sonnenhauser and Hanna (2013:15) distinguish between two types of vocatives, namely, calls and addressees; "calls are designed to catch the addressee's attention, addresses to maintain or emphasize contact between the speaker and the addressee".

However, the reasons behind why we chose this topic are our desire to study poetry of Abi al-Tayyib al-Mutanabbi and knowing his methods including the vocative particle "yaa" [O], as it is a topic that we should study, because it deals with studying an important Arabic style in the poetry that is the rhetoric effects of vocative particle "yaa"[O]. Moreover, many people are interested in al-Mutanabbis' eloquence and his poetry that distinguished from others where praise abounds, and these purposes required an attention. One of the construction methods is: "Al Nida" [Vocative case], so we found it to carry out this study in: "The Call in the Court of Abi Al-Tayeb Al-Mutanabbi" and clarifying its significance, we must define the basis from which we proceed and rely on during this study, on what basis or from which do we choose the models to be studied and analyzed?

For the model that is adopted in the present study, we start with a theoretical section in which we talk about the

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call defined language and terminology, then we deal with the call tools, the purposes of the call and its functions including distress style, exclamation style, marbling style, then scar style. However, the study tries to avoid some categories such as deleting the caller and the call letters because these categories are out of the scope of study.

Thus, the study attempts to address the linguistic and idiomatic definition of the topic of the vocative case or call in the Arabic language as follows: [1] The call is a language: it is the voice, supplication, shouting, and meeting, and the name of the place from which it is derived is the club, it is the Council of the People of the country, and the place of speaking for them, if a man has a good voice, then it is said that the man is dewy. The call is often idiomatic: It is the process of alerting the caller "Yaa", or one of its patterns, and it can also be defined by summons, and one of the Arabic grammarians defined it as requesting acceptance with one of the letters of the call.

According to Moutaouakil, (1989) and Al-Bataineh, (2019) the call letters and their classifications can be each of the following (hamzah - i.e. - oh - haya - aya - waai). i.e., they are letters, or call tools used in the Arabic language, and these letters are classified into two parts as follows: [1] The letters used in calling somebody nearby is like (hamzah, i.e.). [2] and the letters used in calling somebody on the far, which are the rest of the set of call letters, and the distant can be described as far if its location exceeds the voice of the caller, and technically in the use of call tools that the call particles may be deleted, such as saying: Muhammad, Hamzah, Islam, instead of Oh Muhammad, Haya Hamzah, a? Islam, as it indicates the proximity of the relationship between "almanadaa walmanadaa ealayh" [the caller and the addressees]. The ancient grammarians adopted many foundations in the distribution of call tools, and among the most important of these foundations we mention the following: [3] The first basis: The primary function of the call instrument, which is pure call, distress, and scar. The second basis: the distance between the caller and the caller (the distance between them is a metaphor, or a reality). The third basis: the grammatical structure, which is the basis of morphological construction, where it was said that the call is added to the caller with the addition letter.

II. ABI AL-TAYEB AL-MUTANABBI

Poetry is considered as one of the oldest literary means of expression. Through poetry, the poet expresses his feelings, emotions and thoughts, and many Arab and Muslim poets have emerged in this field, and poetry has special features in each era, and each poet has its own characteristics, and among the most prominent Arab poets is the Abbasi poet Abu al-Tayyib al-Mutanabbi. Here, we have many different attitudes about Al-Mutanabbi : [1] Al-Mutanabbi is Abu al-Tayyib Ahmad bin Al-Husayn ibn al-Hasan bin Abd al-Samad, who is famous for his nickname Al-Mutanabbi, and he is one of the Arab poets and their pride. His upbringing was in the Levant, and he moved to the Badia to request literature and science in Arabic language, [2] the followers of Mutanabbis' life see his life divided into four phases as follows: [3] misery stage: This stage started from birth until the year 337 AH when the state was followed by Saif Ali bin Hamdan. Capacity stage: is the stage in which he was in contact with the Seif al-Dawla until he died in 346 AH. The stage of hope: At this stage, he was in contact with the King of Egypt, "Abi Al-Musk Kafour Al-Akshidi", until he separated from him in 350 AH. The stage of despair: this period extended since he left Egypt, and continued until his death in 354 AH. The reasons for naming him Al-Mutanabbi is the claim of the prophecy that is mentioned at the age of the poets' youth in the desert of Samawah, and this claim is ordered

by the governor of Homs to imprison him, and some believe that the incident of his prophethood is a political trick to get rid of him. Abu Al-Ala Al-Ma'ari mentioned that the title of Al-Mutanabbi is taken from the prophecy, which is the high place from the earth, and he called it because of the high status in poetry. Abu Fahr mentioned that the reason for calling Al-Mutanabbi is due to his piety and his interest in mentioning the prophets in his poetry, as he likened himself to them, and this is evident in his saying:

"ما مقامي بأرض نخلة إلا كمقام المسيح بين اليهود أنا في أمة تداركها الله غريب كصالح في ثمود"

"ma maqami bi'ard nakhlat 'iilaa kamqam almasih bayn alyhwd 'ana fi amat tudarikuha allah ghryb kasalh fi thamud"

[I do not occupy the land of a palm tree except as the shrine of Christ among the Jews. I am in a nation that God manages as strange as a the prophet Salih in Thamud]

Abu Al-Tayyib was characterized by a courage, ambition, pride and love of adventures, and he was smart, proud of himself and proud of his Arabism, and Al-Mutanabi is considered the owner of deep wisdom and proverbs. Similarly, Al-Mutanabbi's poetry highlights a clear picture of his life, as he was talking about the events that took place in his era of disturbances and revolutions, and he cared about the meaning and crafted his poetry creatively, and he devoted his poetry to the specific way of Arabs and restrictions. His father is completely from Shame, so he becomes a great creator in Arabic poetry. The poetry of Abi Al-Tayyeb Al-Mutanabbi remained an inspiring source for poets after him. Love, farewell to loved ones, and separation, in addition to his pride in himself, as in:

-أنا الذي نظر الأعمى إلى أدبي..... وأسمعت كلماتي من به صمم-

ana aldhy nazar al'aemaa 'iilaa 'adbay..... wa'asmaeat kalamati min bih samam

-الخيّل واللّيْلُ والبِدَاءُ تُعرِفُنِي. وَالسَّيْفُ وَالرَّمْحُ وَالقُرْطَاسُ وَالقَلَمُ-

[The horses, and the nights, and the desert know me. The sword, the spear, the stationery and the pen.]

Furthermore, the most prominent poems of Abi Al-Tayyib Al-Mutanabbi are:

-ealaa qadr 'ahl aleazm tati aleazayim.

-alqalb aelam ya eadhul bdayihi.

-amin azdiarak fi alduja alruqaba'u.

-fadaynak min rubue wa'iin zidatna kurbana.

-la yuhzin allah alamyf f'innny.

- [upon determined people determination will be].

-[I know the hearts of his beginnings].

- [Secure your prosperity in the censored devil].

- [We have a quarter of you, if you increase us anguish].

-[God does not mourn the prince, for I am].

III. METHODOLOGY

3.1. Hill's structural model (2017)

In short, Hill (2007, 2014 and 2017) endeavors to give cross-phonetic speculations about the inward structure of vocative expressions. She (2017:337) contends that "vocative cases venture past DP, to a VocP (vocative expression) level that maps the fundamental sober minded highlights associated with the determination of ostensible articulations passing on an immediate location". Hill (2017) examines the syntactic status of skilket Balkan particles *bre/vre* and finds that they characterize the between close to home (in)formal connection between the speaker and the kind of correspondence (order, arrangement, arguing and so on.). She (2017:338) claims that these particles are "autonomous of the vocative Case morphology, with which they may co-happen. The fundamental property of vocative particles is their inborn recipient include." This case can be summed up to Arabic vocatives since the particles are autonomous of the Case morphology. To delineate, the decision of a molecule like *yaa* doesn't rely upon the accompanying Case which can be either accusative (e.g., *rajul-a-n 'man-ACC-n'*) or nominative (e.g., *rajul-u 'man-NOM'*).

3.2. Larsons' functional model (2014)

In light of the Generalized Quantifier (GQ) model (Frege, 1950), Larson (2014) accentuates the social perspective on determiners that determiners express relations among predicate implications. Under the semantic view, Larson (2014:409) contends that determiners are corresponding to verbs since both are semantically contentful and have contention structure and valence. The semantic equals among V and D can be seen in their topical jobs and topical chain of importance. Verbs or action words depict occasions, with ideas like operator, subject, objective, etc. speaking to the useful jobs that verbal contentions play. Analogical to action words, determiners express measurements, with ideas like limitation and degree speaking to the useful jobs that set contentions play in evaluation. Larson (2014:410) states that semantically, the limitation fixes the area of evaluation, while the degree figures out what is valid for the people in that space. Grammatically, limitation and extension likewise seem significant in mapping the pieces of DP. The previous job is mapped to the NP supplement of D. The last job is related with a primary provision predication .

The ideas of degree and limitation can be viewed as the partners of verbal topical jobs: θ -RESTRICT and θ -SCOPE. A few determiners have a third set contention, commonly presented by a diagonal, relational word like component, for example, *than as*, or *aside from*, these determiners have certain angled topical jobs for predicate contentions: NOBLIQUE ("nominal oblique"), partner to the diagonal topical roles found in the verbal framework.

3.3. The Adopted Model

This study follows two models; they are Hills' structural mode (2017) and Larsons' functional model (2014) to analyze the categories of vocative particle (*yaa*) "O" used by the Arabic poet Al-Mmutanabbi in his poetry since the attitudes of the mentioned scholar are very relevant to the aims of the present study. Thus, the framework of the study can be shown in the following figure.

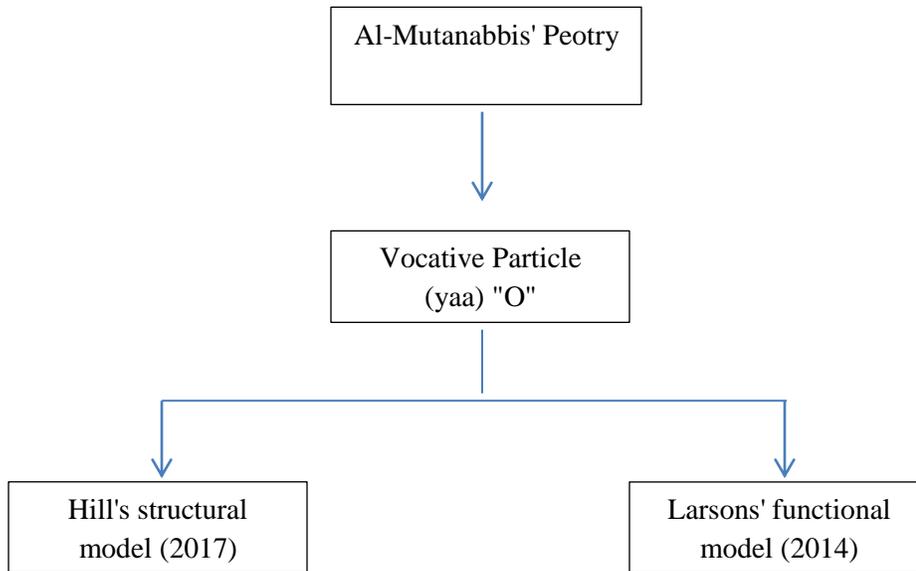


Figure 1: The Framework of Study

IV. DATA OF STUDY

Depending on the adopted model, the study is going to analyze some selected original examples including the vocative particle (yaa) "O" taken from Al-Mutanabbis' Poetry.

V. ANALYSIS AND DISCUSSION

It should be noted that the study is going to avoid the English translation (if necessary).

5.1. The Caller of Proper or Singular Noun

من أية الطرق يأتي نحوك الكرم.... أين المحاجم يا كافور والجم

min ayt alturuq yati nahuk alkaram.... 'ayn almahajim yaa kafur waljulm

[From what paths generosity comes towards you.... Where are the traps, O Kafur and the dirt]

We find here that the call in this verse consists of the instrument call which is "yaa" (O or Oh) and the caller who is "Kafur" It is a singular noun.

This verse said by the poet Mutanabbi to the king of Egypt Kafur Al-Akhsheedi, as the poet stood between his hands. The poet used the call particle "yaa" (oh), so it was visible and not deleted, and this is what distinguished Mutanabbi's poetry. He used it more than seventy-five places, and in this verse the particle "yaa" (oh) ended with a long tide, which calls the caller to communicate his call to the distant, this Mutanabi sung the poem satirizes Kafur Al-Akhsheedi, as he reminds him of his despicable origin when he was a slave to the pilgrims, who are treated with cupping, and he says there is no way for your generosity, and how generosity reaches you. Among the minerals and the levers, because it is said that what he bought in the past was a size.

This call came as an indication of the psychological state that Al-Mutanabbi was living in. He was excluded from Seif al-Dawla, and disappointed by false pseudo- promises of Kafur.

يا أَعْدَلُ النَّاسِ إِلَّا فِي مُعَامَلَتِي فِيكَ الْخِصَامُ وَأَنْتَ الْخِصْمُ وَالْحُكْمُ

ya aedal alnnas 'ila fi mueamalaty fik alkhisam wa'ant alkhasm walhukm

[O fairest people, except in my treatment of the dispute and you are the opponent and the rule]

The caller came in the aforementioned four verses, the name of preference added, and the real caller is preferred (addressee), and note of these verses may show us that the poet used the addition of a name. The preference is for knowing the way of singularity because the real caller was an individual known to him and us. Others is the prince or leader, so we find him steer clear of adding him to the objection or knowledge in a way. (Matching is what a preference is for a text and this is indicated by the individuals). And the suspect and keeping them away from the real adjective associated with the mind) . The listener thus brings to the imagination that is the basis of poetry). This verse denoted the meaning of cynicism, which is the most offensive kind among Arabs, and in the last verse the appeal or caller indicated the meaning of reproach and complaint.

Because of its style, it is a common feature in Al-Mutanabbi's poetry to use supplication expression. The call of preference, i.e., the name of preference is a broad phenomenon in the supplications of many Arabic poets.

ليس إلّاك يا علي همام... سيفه دون عرضه مسلول

lays al'ik ya ealia humama...sayafah dun eardih mas

[No ik, O Ali, Hammam... his sword without his parched show]

The call in this verse consists of a call tool or particle which is "yaa" (O, Oh) and the caller here is (Ali) and he is Singular noun, here, Al-Mutanabbi used the call tool "yaa" (O) as a rhetorical tool on several reported subjects including many meanings. The most important of these subjects or topics are honoring, reverence, longing and apology, so the poets' poem, which he said on Seif al-Dawla, had ample fortune, from this call device, which is from the light sea, so the call was in his saying: (O Ali) the distant call, as the Seif al-Dawla was far from the Mutanabbi. There is no standing because his standing with the Mutanabbi is great, so he sent him this message, in order to express to him his feelings, and his sense of injustice due to the barbarities that kept him away from the Seif al-Dawla. And his disappointment when he was with the Kafoor al-Akhsheedi, and this verse indicates the love of al-Mutanabbi to the Seif al-Dawla, whatever the circumstances that occurred between them, and no matter how long the distances between them.

وَبِمُهْجَتِي يَا عَادِلِي الْمَلِكِ الَّذِي اسْخَطْتُ كُلَّ النَّاسِ فِي إِرْضَائِهِ

wabimuhajity ya eadhili almlk aldhy askhatt kull alnnas fi 'irdayih

[In my joy, my lord, the King, who He has overtaken all the people].

Here, the caller added to (speaker J). The addition of the caller to "the speaker J" indicates courtesy, kindness, softness and manners, beautiful and good character, and also benefit from entreaty to addressee. Abu Hayyan believes that the addition of the caller) to (the speaker J) is very common in Al-Mutanabbis' poetry. In fact, the poet used five pattern of them: the above example is one of them. Moreover, consider the following example:

عيد بأية حال عدت يا عيد... بما مضى أم لأمر فيك تجديد

eyd baiyat hal eadat ya eyd... bima madaa 'am li'amr fik tajdid

[Eid!, in any case, you returned, Eid!... what happened, or did you have a renewal order?]

In this verse, the call is (O Eid), "yaa" (O) is the call particle and Eid is the caller. Because of many indications of the vocative particle "yaa" (oh), it had a place in the poems of Al-Mutanabbi, as it expressed everything that he wanted to express, then he says in this verse: this day that I am, then I accept the address of the feast, so he asked him: O Eid in any case you came back? Have you been in a situation you were in before, or did something new happen to you?

Al-Mutanabbi had been desolated for Kafur and his promises, and he continued to despair and tired of residency in Egypt, and his fever struck him, and his condition worsened and he wanted to leave. In the Maqam, and when the night of Eid al-Adha was in the end of the third hundred and fifty Hijra years, he came out of Egypt and organized in the satire of Kafur his famous Dalit, which this verse represents its beginning, and the Mutanabbi, having been betrayed by the Saif Al-Dawla and left abhorrent, intended to Kafur, sacrificed to a large extent with his aggression for the sake of hope that remains self-explanatory with him, he is getting the state and staying long and waiting for him. It was the last hope, but his demand was not fulfilled, and it was this poem is the result of this psychological state, and Eid is the occasion that exploded Al-Mutanabbi's feelings. It summarizes and agglomerates in it its pains and aspirations, as the holiday is the meeting place of its past failures and radiance Independent, it is a defining moment in his life, and the great despair was born out of great hope, and from this we find that the verse included addressing and questioning, as it comes out to many indicative purposes.

Beside the rhetoric effects of boredom and grumbling, the poet Al-Mutanabbi can delete the vocative case (yaa) to save time and effort; as in:

أَيْلَ اسْتَيْبَاقاً أَيُّهَا الْقَلْبُ رُبَّمَا أُرَيْتَكَ تَصْفِي الْوَدِّ مِنْ لَيْسِ جَازِيَا

Or

أَيُّهَا الْبَاهِرُ الْعُقُولِ فَمَا يَدُ رَكَ وَصَفَا أَنْعَبَتَ فِكْرِي فَمَهْلَا

In the last verse, the poet indicated the veneration, honor, and thanks. Al-Mutanabbi is not limited to the call of al-Mamdouh in his name or his qualities, but he resorted to the call of things through which he understood the attributes of Al-Mamdouh, thus this call indirectly becomes more suggestive and influential.

5.2. The Caller of Intended Noun

غدرت يا موت كم أفنيت من عدد...بمن أصبت وكم اسكت من نجب

ghadarat ya mawt kam 'afnayt min eadad...biman 'asibat wakam askat min nujib

[you betrayed, death!, how many deaths you killed... Whom you wounded, and how many were silenced by the birth]

The vocative case in this literary line consists of the call instrument "yaa" (oh), and the caller (death), which is negation intentional. And if the caller came in this verse with intended intent, and we often see it in the verses of Al-Mutanabbi's poetry, it indicates something, it indicates the experience of the Mutanabbi in the language and his familiarity with its arts. Here, his verses seemed beautiful, touching and function. Consider other: examples;

بَكَيْتُ يَا رَبُّعُ حَتَّى كِدْتُ أَبْكِيكَ وَجُدْتُ بِي وَبَدَمَعِي فِي مَغَانِيكَ
لَكَ يَا مَنَازِلُ فِي الْقُلُوبِ مَنَازِلُ أَفْقَرْتُ أَنْتَ وَهَنْ مَنَكَ أَوْ أَهْلُ

The poet calls in these two verses the places of lovers and their homes, so the caller comes to the word (a quarter and houses)) intended intent based on the annexation in the place of the monument, and the call here indicates the meaning of sorrow and pain, so his passionate affection and his longing to these homes that inspired him to hide the types of memories has gone, and Taftazani states that this type of call is in a great deal used the words: ruins, houses and rocks which referred to the sense of sorrow and pain.

5.3. The Caller of Unintended Noun

فَلَا غِيضَتْ بِحَارِكِ يَا جُمُومًا... عَلَى عِلَلِ الْغَرَائِبِ وَالِدِخَالِ

fala ghaydat biharik ya jumumana... ealaa ealal algharayib waldikhal

[Do not turn your sailor, you, Jumma... on the causes of oddities and income]

The vocative case in this verse consists of the call instrument "yaa" (Oh), and the caller is (Jumuma) that is an unintended noun. Al- Mutanabbi is a well-known poet who is clever to use this description, and the dictation, here, is only for poetic necessity. Al- Mutanabbi said this verse in the lament\ death of Umm Saif al-Dawla in the year of thirty-seven and three hundred, and in this verse the poet calls for the son " Saif al-Dawla" to stay on the splendor and grace. The poet describes the king Saif al-Dawla as good and overwhelming with good, and the water which increases time after time. So, the poet advices Saif al-Dawla not to be interrupted by his patience in succession and severity. Al- Mutanabbi employs the call device "yaa" (oh), which is a vocative particle used here for the distant. And despite the fact that Saif al-Dawla is close to the poet and in order to help him, the poet calls the Saif al-Dawla by using the vocative particle "yaa" [O] to draw his attention but the significance of the call, here, is on the intensity of Al Mutanabbi's grief.

أَغَايَةَ الدِّينِ أَنْ تُخْفُوا شَوَارِبَكُمْ يَا أُمَّةَ صَحَّكَتْ مِنْ جَهْلِهَا الْأُمَّةُ

?aghayat alddin 'an tuhfuu shawaribakum ya 'ummat dahikat min jahliha al'umam

[? purpose of religion is to protect your socks, a nation that laughed at its ignorance of nations]

In the above verse the poet calls for a specific nation that is the people of Egypt who are satisfied with themselves to be judged by a black slave like Kafur and in other word the poet asks the Egyptians to woke up and get rid of Kafur because Kafur does not deserve to be a king for great nation like Egypt.

VI. CONCLUSIONS

The study concludes that the poet Al-Mutanabbi uses the vocative particles or letter "yaa" (O) for certain purpose; they are: 1. The purpose of Exclamation; as in:

فِيَا لَيْلًا عَلَى أَغْشَى أَسَمِّ الْبِلَادِ خَفِيَ الصُّوَى

fia lak lylaan ealaa aekush 'asamm albilaaad khafi alssua

[Woe to you at night, I live in deaf country deaf]

The poet here is amazed at the intensity of the darkness of this night on this place (Akeshe), until the countries are blackened and the flags are hidden because of the darkness of this night.

1. The purpose of Distress. For example:

صِحُّ يَا لَاجُلْهُمَاتٍ تَذْرُكُ وَإِنَّمَا أَشْفَارُ عَيْنِكَ ذَابِلٌ وَمُهَنَّ

sih ya lajulhumat tadhark wanma 'ashfar eaynik dhabil wamuhann

[It is true, for their remembrance, I remember you, but the labels of your eyes are withered and professions]

2. The purpose of Marbleizing and 4. The purpose of the scar or lamentation

(3 and 4) are mostly found in the previous section. The study also concludes that grammarians allow the deletion of vocative particle or letter (yaa) as Sibawayh says: (If you wish to delete them) all of them, dispensing, as we say: (he fought a heel), and that is that he made it like the one who is coming with his presence to address him. The letter of the call (yaa) was frequently omitted "in the Arabic language. It came in the Holy Qur'an in a broad way, especially in the call of the additive, and the acceptable omission at the grammar is the one that does not violate the general meaning. To speak so that the meaning is clear and understandable to the recipient. The main purpose of deleting the vocative particle (yaa) is briefness and the desire for abbreviation, so that the speech is faster to understand, and more informed in the meaning, so the Basroun prevented the deletion of the call letter if the caller was a name of a sign or the name of a gender or an unintended noun or delegate or seeking help.

Moreover, the study finds that Al-Mutanabbi deviates from the normal call for certain grammatical destination that lead the grammarians to say that Al-Mutanabbi does this to create his own linguistic richness and wild imagination, so he was able to embody his feeling within them, and also embody his sufferings and experience with sincerity that none of the poets had ever done before. As a poet Al-Mutanabbi benefits from the vocative case in many rhetorical connotations that it was the purpose of the call to make him achieve certain grammatical meanings or stylistic effects that are not the request to alert the addressee.

Likewise, the study concludes that Al-Mutanabbi is fond of violating grammar and departing from their rules especially the vocative case including the call of the name associated with (the), and the deletion of the call letter with the name of the sign and the scar, as well as Al-Mutanabbi benefited from the phenomenon of deleting the call to add ambiguity to his poetry and then led to expansion in the sense and we find that some of his verses read multiple readings. The poet is fond of calling the preference name until he forms a prominent feature in his poetry.

In short, The vocative style is known as a something of a change in old, middle and modern poetry by reviving non-continuous methods, and this change was not a matter of forgetfulness or error, but was deliberate from the poet who aims at spreading the spirit of renewal in the methods of language, especially poetry because poetry is a language within language.

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